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## CORONATION MUSIC AT WESTMINSTER ABBEY.

ON the morning of August the 9th Sir Frederick Bridge must have felt that a task of grave responsibility lay before him. A magnificent choir and efficient orchestra, under the leadership of Mr. Alfred Gibson, had been carefully rehearsed, and on such a day everyone was naturally bent upon rendering full justice to the music. Still, there was cause for anxiety; the slightest slip or *contretemps* might interfere with the hoped-for success. The whole of the music, however, was performed not only decently and in order, but in most impressive manner. The choral singing was wonderfully fine: the tone in loud passages was rich, never noisy; in soft passages, still rich, but most delicate. In the selection of the music prominence was given to modern composers. Of old masters, Tallis was to have been represented by his Litany, but this was omitted, while the "Threefold Amen" with which the service closed was taken from the anthem "Great King of Gods," by Orlando Gibbons, who has been well surnamed "The English Palestrina"; of Purcell, only a fragment was given of his setting of Psalm iii.; though the quantity was small, the quality was of the very finest. The composers of all the sacred music belonging to the service proper were British born, except one—Handel—but he became an Englishman "by law, as well as by his own hearty predilection." His anthem "Zadok the Priest," since it was produced in 1727, has formed an essential part of all coronation services. Of S. S. Wesley, John Stainer, and Arthur Sullivan, composers of the nineteenth century who have passed away, the first two devoted all their talent and energy to music for the Church, and it was therefore fitting that a place should be assigned to them. The former was represented by the "Credo" from his Service in *a*, the latter by the Sanctus and Gloria from the Service in *a*, and the Sevenfold Amen, written in 1872 expressly for use at St. Paul's. The name of Sullivan, who was a personal friend of our present King, could scarcely be passed over, and a brief extract from his oratorio "The Light of the World," adapted to the words of the Communion Introit by Sir F. Bridge, was sung.

Three numbers were specially written for the occasion. Sir Hubert Parry's processional anthem, "I was Glad," proved of broad, dignified character, and noticeable for the Westminster schoolboys' greetings, "Vivat Regina Alexandra," and "Vivat Rex Edwardus," which, instead of being shouted, as on former occasions, while the anthem was being sung, or during a break made for the purpose, were incorporated, and with good effect, into the anthem itself. Sir Walter Parratt,

Master of the King's Music, contributed a very short cantata, "Be Strong and Play the Man," and Sir F. Bridge, the "Homage" anthem, "Kings Shall See and Arise," written in smooth, unpretentious style. Sir C. V. Stanford's "Te Deum," composed at the time when he held the organistship of Trinity College Chapel, Cambridge, was performed at the end of the service.

Before the arrival of their Majesties, various marches were played, under the direction of Sir F. Bridge and Sir W. Parratt. The first was Sir Alexander C. Mackenzie's stately Coronation March, dedicated, by permission, to the King; and the second M. Saint-Saëns's "Marche du Couronnement," written to commemorate the crowning of King Edward VII., the music of which is clear in form, bold in character, and brilliantly scored. Of the others, we may name Dr. Cowen's Coronation and Mr. Percy Godfrey's Prize Marches. After the service were heard Wagner's "Kaisermarsch," with the choral ending, to words specially written by Mr. A. C. Benson; Gounod's "Reine de Saba" March, and Dr. Elgar's effective Imperial March.

In olden days little notice was taken in the newspapers concerning the music performed at coronations. Even the great Handel anthems written for the coronation of George II. attracted little attention. The power of music, however, is now becoming more and more recognized, and for the recent crowning of King Edward and Queen Alexandra there was a praiseworthy attempt to represent both British and foreign art. We ought to mention that in the conducting Sir Walter Parratt took a part; also in the choral pieces, all the chorists not being within sight of Sir F. Bridge, the sub-conductors, Sir George Martin and Dr. J. Bridge, organists respectively of St. Paul's and Chester Cathedral. Mr. Hitchcock, of the Chapel Royal, St. James's, officiated as organist.

## THE PARTING OF THE WAYS.

I KNOW not how it may be with others, but I feel, vaguely in some ways but clearly in others, that we are standing in the twilight of dawn at the parting of the ways. Dimly we can see that paths stretch to the right and left, but that there is no broad continuation of the road on which we have journeyed. The darkest of all the paths ahead is that of Opera. Ten years ago one would have said that it was the straightest and the most clearly lighted. But (it may be a purely subjective opinion) I find it most difficult to see whither it tends. I confess I am a convert from Wagnerism, although I am

still a Wagnerian. No one can afford to pass over the splendid music of the later music-dramas simply because some of it is encrusted with the quartz of his theatrical temperament, nor can anyone turn from his scores as music because it is patent that his treatment of drama and music is often aesthetically false. But, nevertheless, I have to admit that the Wagner music-drama is the close rather than the beginning of an epoch. I find that almost everything is sacrificed in his works to the musical interest. The very form and proportion of the drama is conditioned by his desire as a composer to write big music. That speech of King Mark's in "Tristan" is an extreme instance; but I could point to page after page of the "Ring" where situations are dragged out beyond all reason, and speeches made which do not need to be made, simply because of the opportunity they gave for music. The enthusiasts will exclaim that they do not care what happens to the drama when it is married to such beautiful music. I understand and sympathize with that enthusiasm, but I am afraid it does not advance matters. Although on a higher plane, it bears a close resemblance to the enthusiasm of the past which accepted anything in Opera which gave the dear singers an opening for the display of their powers of vocal virtuosity. The Wagnerian enthusiasm is more intelligent, and makes for the exercise of the higher powers of the art, but it is also just as much an obscuration of the real aim of music-drama.

In brief, I find that an opinion which at one time I stifled has now come to a growth which I cannot ignore. In spite of all his written theories, Wagner uses the form of music-drama egotistically. By temperament he was a man of drama, of the theatre. His early attempts at play-writing prove that. Strangely enough, he cultivated his musical gifts because he felt that drama was incomplete without music. In this he differed much from the ordinary opera composer, who, from Mozart downwards, began with music and grafted it on to drama without giving much thought to the union of the two. I say "strangely enough," because as time went on the musician in Wagner gained the upper hand, and instead of looking on music as the heightener of drama he seemed to care for drama only as the text for his discourses as musician. The result has been a series of gigantic vocal and orchestral symphonic poems, and if they have had any influence on present composition it has not been musico-dramatic, but purely orchestral. It is generally said that Wagner's genius has closed the chapter of music-drama for the present; that no composer has the power of following in his footsteps. But that is not the only reason why no vital school of Opera has sprung from him. The real reason is that with all his reforms (which, by the way, we too completely place to his credit) the music-drama as left by him leads nowhere. The broad, new road which apparently led to the ends of the earth has concluded in a *cul de sac*. Assertion merely? Very well, then, I will clearly express my reasons for making this assertion.

Wagner enthusiasts ask us particularly to admire the manner in which the master wove up his voices with the orchestra. It is worthy of all admiration, and the result is often fine from the point of view of a symphonic poem, in which voices might be considered to be merely instruments; but that such a method should be praised proves how little thought Wagnerians have given to the matter of music-drama. It is this trick of Wagner's which has made the performance of his music-dramas so difficult for singers, for their voices have often to be at war with the orchestra, so that the dramatic balance of voice and instruments is upset—an old tale, I know, but none the less true. The effect is that the voices are of less importance than the orchestra. Wagner himself, of course, would not have agreed that they should be less important, but no human voice can hold its own against the symphonic proportions of Wagner's accompaniment, not even at Bayreuth, where the hidden orchestra does artificially tend to restore the dramatic relation of the voice to the orchestra. The interest naturally declines from the stage to the orchestra. Then, again, in his desire to break away from

the old school of Opera Wagner adopted a declamatory style which lent itself very comfortably to his symphonic, personal comment on the drama, but by no means had the melodic interest and variety which the subject matter often demands. It is true that the human being in stress of emotion sings—that is the excuse for music-drama; but it is also true that the human being sings melody and does not declaim so that his declamation shall fit in with an orchestral comment. That is a purely musical convention. Wagner's treatment keeps most of the melody to the orchestra, as if melody were unnatural in the human voice. His orchestral method demanded that the orchestra and not the human voice should be the melody instrument, and from the symphonic poem point of view he was right; dramatically, I hold he was wrong. The truism that the orchestra has no dramatic existence cannot be too often insisted on. It is merely the means by which the composer expresses his idea of the drama. To a certain extent Wagner recognized this in practice. His voices have the appearance of an independent existence, but in reality the vocal music is largely conditioned by the exigencies of the orchestral comment. That is what I mean by Wagner's egotistical treatment. His voice—the orchestra—is nearly always paramount; he emphasizes this or that aspect of the drama; insists on the significance of the present scene as part of the whole drama, not only in the past but in the future; gives the fullest symphonic interpretation of his dramatic text, so that one can listen with the deepest pleasure to his orchestral comments without being interested in the drama itself; and in general obtrudes his personality as creator. As a consequence his *dramatis-personæ* are puppets of his will. When he considers that his comments are of most importance the characters of his drama are relegated to the background. Now, at the risk of all kinds of accusations as to my reactionary stupidity, I hold that in drama, music or other, the protagonists should come first. The orchestral footnotes should not crowd out the text itself. The drama should be carried on by the characters who make it, not by the orchestra that comments on their actions and thoughts. A composer of music-drama must exercise artistic restraint; he must not overbear his *dramatis-personæ*. A music-drama should not be a symphonic poem for orchestra and voices. Drama is the presentment of human beings in their relations of one to another; it is the expression of the ceaseless battling of individualities; and the human beings are the chief concern, so that in music-drama the voice should be paramount. I nowhere see any clear grasp of that elementary proposition, except in the works of the modern Italian school of composers, who, again, have not understood that there is a difference in kind between speech and music-drama. Puccini goes to the farthest point from Wagner. The latter conditioned his drama by his music; the Italian does not give music time to express itself. There is surely a mean between these extremes. Again, I cannot distinguish the future path of music-drama, because the æsthetic difficulty of expressing drama by music has not been cleared up. Wagner understood the difficulty, and wrote about it, and chose subjects which he thought obviated it. They did not altogether in practice. In fact, it is almost impossible to conceive a drama which should yearn for musical treatment throughout. That is the problem opera composers of the future have to face if they desire their art to be more than an interesting, conventional branch of music.

That is one of the paths I cannot see clearly. Another is that of absolute music—by which I mean music that is not wedded to drama. Speaking roughly, one may say the general tendency is towards substituting psychological for musical form. There are points where the two touch. Thus it is not difficult to show that the old musical forms are essentially dictated by human needs. Even the stupid operatic form of a quick movement followed by a slow was invented to meet a supposed psychological need. Again, the first movement form of a sonata has a certain logical naturalness. But, on the other hand, much of accepted musical form is based on purely musical needs—we might call them

decorative needs. In the symphony this found its expression in the contrast of movements, a legacy from the suite. In spite of Tschalkowsky's attempt to bend the symphony to his will, I hardly think the composer of the future will attempt to pour his very new wine into the old skins. Tschalkowsky himself was fettered by even his free adaptation of the symphony. Those inner movements of the "Pathetic" symphony and the Valse of the Fifth, were they not largely dictated by the custom of the scherzo—by the dance suite contrast of gay with grave? Tschalkowsky endeavours to bring them into line with the essential thought of the rest of the symphony, especially in that valse movement, but the result is not very convincing. One must look to Richard Strauss as the exponent of the music of the future. His works have form—it is absurd to say they have not; but though it is a form which does bear some kind of relationship to the older forms, it is almost entirely dictated by psychological impulses. The danger in the future seems to me to be that music is so vaguely infinite an art that it runs the risk of becoming the master and not the servant of mankind. The Richard Strausses of the world may create a Frankenstein which they will not be able to control. Emotion without reasoning powers leads to insanity; music should not become an emotional stimulant only. At present one can but say that Richard Strauss has made a new path. He has found new capabilities of expression in the orchestra, and he has shown that psychological form is not unsymmetrical. But he has not yet convinced me of the place of the tone-poem in art. As far as I know his music—and I speak with some ignorance of his later works—it strikes me as pioneer work, not at all complete in itself, and perhaps destined to lead to something quite different. But of this I am sure: it is the logical growth from Wagner's symphonic poems for orchestra and voices. Will the tone-poem of the future return to these Wagnerian symphonic poems and use the voice as the expounder of the text? I cannot see clearly, but I feel that in the combination of voice and orchestra the last word has not yet been said. That last word will not be in music-drama; but it will, I think, spring from Wagner's music-dramas and Strauss's orchestral tone-poems. EDWARD A. BAUGHAN.

## TSCHAIKOWSKY AND THE SYMPHONY.

By ERNEST NEWMAN.

(Concluded from page 147.)

### III.

WITH the completion of the fourth symphony and the "Francesca da Rimini," Tschalkowsky's musical education may be said to have been accomplished. He develops, of course, even from this point, but it is in the human rather than the technical qualities. To his store of the latter there was now not much to add. He had learned to write both abstract and poetic music with equal facility; his sense of the melodic line and the rhythmical period had grown at once more subtle and more daring, and he had thought out for himself the whole principle of orchestral colouring. With his stupendous output of music, he had now trained his hand to be as perfect a servant of his brain as any musician could desire. Henceforward we find him simply working along the technical lines he has succeeded in laying down for himself. There is a vast difference in orchestral technique—to take this one feature alone—between the first and second symphonies or "The Tempest" and the fourth symphony or the "Francesca da Rimini"; but there is practically no difference between the scoring of the "Francesca" and that of the fifth or the sixth symphonies, the "Hamlet," or the "Manfred." His new ideas, it is true, are always suggesting new experiments; but there is scarcely anything in the later work of which the germ at least is not to be found in the "Francesca."

We may look upon the first and second symphonies and

"The Tempest" as forming the first stage of Tschalkowsky's symphonic career; the fourth symphony, the "Romeo," and the "Francesca" the second stage (with the third symphony as a kind of transition work), and the "Manfred," "Hamlet," and fifth and sixth symphonies the third stage. What we chiefly notice in this last epoch of his work is the hardening into assured habit of some of the most pronounced tendencies of his earlier writing. He can be seen, in his songs, gradually realizing where much of his real strength lies—in the perpetual insistence upon one central emotion, which is made to play upon us in numerous incarnations. He goes through a very similar process in his latest symphonic work, particularly in the fifth and sixth symphonies. In the "Manfred" we have both the good and the bad sides of this method. In the first movement, "lento lugubre"—the only movement of the work that is really a success—we have perhaps the culminating point of Tschalkowsky as a tragic psychologist. Everything in the poetic plan lends itself to just such a mode of treatment as was most congenial to him. The persistent, cumulative horror of the conception, rising in the end to an overwhelming outburst of pent-up emotions that have been writhing and inter-twining vainly like a pit of snakes; the ever-gathering gloom, the mad and hopeless self-concentration of the soul, all these correlated points of the "Manfred" drama seem to be made expressly for such a method as Tschalkowsky's. The result of this coincidence between the inner psychology of the subject and the congenial bent of the musician is a piece of spiritual portraiture certainly without a parallel outside Wagner. There is no question here, as in the "Francesca da Rimini," of working-in a pictorial background against which to set the human storm and stress. The first movement of the "Manfred" gives voice to nothing but the human element, and the total human expression becomes so much the more extended and elaborate.

Here the psychological effect of constantly placing before us two or three fundamental themes, and throwing new light on them with each reappearance, becomes perceptible to the dullest mind. As in the great songs, the method finds its perfect justification in its success. And—as again in the songs—where it fails it is not because of a lapse of Tschalkowsky's musical powers, but because of a miscarriage of the psychological motives that would make the repetition at all illuminative. Thus in the second, third, and fourth movements of the "Manfred" there is a fair amount of repetition that is entirely vain, and a great expenditure of effort that comes to comparatively little. This, I take it, is owing to Tschalkowsky not seeing his picture clearly enough, or rather to there not being sufficient in the picture itself to sustain a great weight of continuous elaboration. Missing the spiritual continuity that would keep our interest alive, we see no reason for the recurrence of a theme in certain places; it seems pushed forward unnecessarily and factitiously. This, it will be noticed, occurs only when the ground plan itself of the symphonic poem has given way through faulty structure, as it frequently does in the second, third, and fourth movements. These are in reality superfluous; the whole of the drama is comprehended in the first section of the symphony. Manfred's own part in them is too small on the one hand to engage our attention, and on the other hand to give a psychological justification to music that is almost entirely unpsychological. Tschalkowsky is said to have regretted the time he gave to the "Manfred," which occupied a whole year of his life. He certainly would have been better advised to have written the symphony in one movement only, like the "Hamlet," the "Romeo," and the "Francesca." The three last movements contain a great deal of very clever, very interesting, and sometimes beautiful work; but even if they were better than they are the whole effect of them would be spoiled for us by the stupendous first movement, that contains all there is to be said about the soul of Manfred.

In the "Hamlet" Tschalkowsky carries the purely dramatic speech further than in any of his previous works. The result of this is that the music occasionally reminds us of Wagner; not that there is any question of imitation, but the



pre-occupation with the same order of musical ideas leads to a certain similarity of style. Every musical setting of a dramatic concept must to some extent assimilate many of the elements of poetic speech, the phrases, in fact, becoming modified much in the same way as if they were set to actual words. Controlled in this manner by an intellectual idea, the music comes to differ widely, both in spirit and in form, from the music that is concerned only to give voice to emotion undisturbed by action. Curt ejaculations, aposiopesis, sudden outbursts and declines of passion, all the devices of the tragic actor, in fact, are adopted into the method of the dramatic musician. There are frequent examples of this in the "Hamlet," the phrases being continually broken up as if they were shaped by the speaking voice and the need to throw a weight of rhetorical assertion into the notes. The style of the "Hamlet," in fact, is very peculiar throughout. The total impression it makes is strangely psychological—a curious blending of the intellectual and the emotional appeal. On the whole, one feels that the only appropriate description of it is that it is very dramatic, far more so than the "Romeo" or the "Manfred." The perfect marblesque beauty of the former and the deep-probing mental analysis of the latter are equally removed from the sphere of the drama pure and simple. One really feels that the "Hamlet" is a study of character in action.

Of the great fifth symphony, and its importance in the history of musical form, I have already spoken at some length. With the exception of works of pure programme-music, the fifth is probably the only symphony that can be named that has a genuine *raison d'être*, a real justification for there being just so many movements and for their being of just such a kind. The dictum of Dvořák, "Tchaikowsky cannot write a symphony, he can only write suites," preposterous in any case, becomes doubly preposterous when we look at this symphony. For the formal reason I have given, and for reasons connected with the actual tissue of the music itself, many of us would rank the fifth symphony, on the whole, higher than the sixth. This, however, may be a matter of personal opinion. What remains unquestionably true is that it gives the impression throughout of a work of ripe and rich experience. It contains some themes that for pure loveliness it would be very hard to surpass. It has a solidity of texture and a maturity of feeling that justify us in regarding it, in spite of its passionate rhetoric at times, as the high-water mark of Tchaikowsky's philosophy of life—the philosophy of a man who sees things in something like their true relation, not crashing madly into death and destruction, as in the sixth symphony. Compared with this, indeed, it produces at times an impression like that of the "Meistersinger" when set over against "Tristan."

Of the sixth symphony itself so much has been written in the last few years that little more remains to be said about it. There are adumbrations of it in the "Hamlet," especially in some of those downward passages that seem, as in the last movement of the "Pathetic," to be the swallowing up of life in annihilation. But, on the whole, the music is curiously individual. There is nothing in any of his previous works like the kaleidoscopic changes of mood in the first movement; nothing so enigmatic, so epicene in emotion as the second, or so barbaric as the third; nothing that rises to such tragic heights as the fourth, or that dares to aim at such stupendous results with such simplicity of means. Almost all through the work, indeed, the thematic material is touchingly simple; one wonders sometimes at the strange compelling power it has. In the case of a work like this, whose vehemence takes us by storm, coming as it does from the strongest passions of our own day, we feel the need of suspending dogmatic judgment until we can look back upon the music in a calmer and more detached mood. All that we can say of it now, perhaps, is that it speaks to us of things that have never before been said in music, not even in the subtlest strains of Wagner; and one thinks with poignant regret of the musician's life being cut short just when he was on the frontier of an undiscovered country.

## EXTRACT FROM THE DIARY OF J. S. B.,

LATELY DECEASED, MUSICIAN AND ORGANIST OF  
THIS TOWN.

LEIPZIG, March 23, 1745.—Our peaceful existence was yesterday agreeably disturbed by the entrance of the famous musician, Mr. George Handel, from England. I had heard that he was at Halle and sent William to him, desiring instantly that he should come to us, and saying that had I not been laid up with indisposition I should have waited on him myself there.

It was therefore no small satisfaction to me when, hearing the wheels of my son's return, and descending to meet him, I perceived a strange, loud and haughty voice in converse with his, and a moment after was aware of a big man with red face and eye of authority advancing to meet me.

He spoke with a somewhat strange accent, due, I suppose, to his long residence in England, and jerked out his words in abrupt syllables, accompanied with much laughter.

"Ha! Mr. Bach, your servant, sir" (says he), "I'm here in obedience to your kind summons. Your son was vastly pressing—indeed, would take no denial—so I had to come along with him. But in truth it is a great pleasure to me to meet so famous a musician. I thank you for your invitation, and greet you most heartily."

Whereupon I said that he had well done to come, and begged him to follow me up-stairs, where my wife had refreshment ready.

He followed me without second bidding, "for" (says he), "to tell the truth, these long roads of yours have put a fine edge on my appetite." It was indeed true, and Lene had to replenish his plate with Bratwurst a third time before he would vouchsafe another syllable. Then he leaned back in his chair and began to look about him, while he paid attention to the less important parts of his sorely delayed Frühstück.

"Your boys, as I have heard, follow your steps" (then says he), pointing to some viols and other instruments, which indeed we had only laid down at his approach.

"Yes" (says I), "they do. House music, when it is tolerable, is an excellent touchstone for the musician."

"What have we here, then?" says he, running his fingers hastily through the pages of a church piece with which we had been engaged.

"God a mercy man! viol de gambas, flauto, and continuo. Gambas! did any one ever see the like? Who plays them here? They're clean gone out in London. And what made you use 'em in a church accompaniment, too? I had enough of them in a theatre piece of mine, 'Julius Caesar,' when I had the nine Muses singing their songs to an accompaniment of viols and theorbos. I would not give a hang for them compared with a good clean violin or properly scraped braccia. But, bless me, sir" (here he went on humming and turning the leaves with an air of complete absorption), "your fame has not misled me. My hand on it" (here he got up and gave me his with the utmost frankness), "you are no fumbler. Whatever it be, gamboys or violins, that is your fancy, you know the right trick on't."

And nothing would please him but we should resume the rehearsal of the cantata which his entrance had interrupted, "and, if I may be so bold" (says he), "'twould be to me the greatest pleasure in life to take the harpsichord."

With that he arose, pushed back his wig, wiped his face, for the room was very warm, and sat down to my old Ricker.

I called my wife and sons to their desks, and for the few moments that elapsed before we were seated he let his fingers stray over my instrument. His melody is fine: like all Italian music, somewhat wanting in artificial device, but still of an incomparable flavour, and his agility in divisions is as excellent as his invention. I noted these things at once, though he had no intention of displaying his powers, but played only as though his fingers on the keys moved of themselves without conscious direction.

But then to business. It was the old piece, *Gottes Zeit ist die beste Zeit*, and we were all spurred to do our best by

the stranger's presence. As for him, he showed how great a master he is by the exact understanding, which made him in no way fall short of the spirit of the music, though it was utterly unknown to him. His playing, too, was of masterly elegance, although he never forced it too much forward. As for me, I loved him with my whole heart, for I never knew one who felt my meaning with such entire sympathy before.

But when the piece was done, he sat drumming his hands on the wood of the instrument without speaking for a little while. And we waited till it should please him to speak.

"Oh, eh! Mr. Bach" (he says at last), "we Germans will give the Italians the go-by yet. I wonder what they'd say in Rome to this music of yours. Not much good, I fancy, but they couldn't make anything like it themselves. Some day they'll have to give in and come round here to learn. Ha! ha! I'd like to see old Hasse or Porpora's face sent to school with a German music master. Not" (says he, turning round to me with an air of pretended severity) "that I quite like your voices. You put too much into them, man! nobody'll ever understand half your good things, and who'll you get to sing them?"

Here Friedemann interposed, emboldened by his previous acquaintance with Mr. Handel.

"But how was it in respect of the gamboys?"

"Oh, well enough here," he hastily answered. "Nothing more musical in a chamber, but in our St. Paul's in London, or in the other places where I have to give my sacred music, your cantata would lose itself. Such gentleness is not according to the English taste."

My sons then began to ask him to play them some of his own music, which the people of England hold in such high renown, and I added my solicitations to theirs. For although all the world has heard of Mr. Handel, his dealings with King George of Hanover, now his master in England, his fame in Italy and elsewhere, to this day I had heard nothing of his music beyond a little book of minuets and other pieces, well enough in their way, but of little consequence.

He acceded to our request, and played a little aria of great simplicity in *2* with the greater third, one of the pieces indeed that I had seen before. This he pursued into several divisions of a simple kind, which he played with great ease and elegance, but I thought the piece gave no test of his real merit. So when it was done I said, "Bravo, Mr. Conductor (Herr Kapellmeister); never before have I heard my old harpsichord fawn so readily to the tickling of a stranger hand. Now that you are set, and understand one another in such excellent fashion, I should like to hear him set to some weightier task."

Whereupon Mr. Handel pursed up his mouth and stared at me comically for a minute before bursting out, "Eh, the poor blacksmith! The great Mr. Bach does not like your blacksmith. What shall he have, this critical Mr. Bach? Israel in Egypt, Solomon, Te Deum? But here be no trumpets and drums, only flutes and gamboys. He shall have a little aria from *Messias*. But you know" (says he more seriously), "I am no singer, and cannot sing English. But yet I must, though you understand me not. So my poor little air shall walk in darkness, and you must pity him."

He sat down again, and played a simple eight-bar symphony with a ravishing fall into the minor at the cadence, and began to sing in a low voice. Never could I have believed that the great rough man, who had been talking so loud and comically but the moment before, could have sung in a voice so sweet and expressive. We musicians, who are always engaged in the practice and labour of music, often think that the delights which once we felt in the hearing of it are gone from us. We look back to the days of childhood, to the day when we first heard viols played in harmony, or the touch of a master on the organ, and wish that those days and those sounds could return, and in Mr. Handel's singing those days did return. I felt my eyes moisten, and my whole being become stirred to its utmost depths as that simple strain of melody fell on my ears.

When it was over I looked up, and saw our whole company drawn, as it were, by one impulse towards the harpsichord. Two of my sons were leaning over it, and all were rapt away

under the irresistible influence of that low but most expressive voice.

But Mr. Handel, when he saw us all so earnestly set on him, burst into a loud laugh, and cried out, "So you like my *Messias* better than the poor blacksmith, eh?"

"Ah, sir," trust me," says Friedemann in a burst of emotion, "'tis divine."

"Indeed, indeed, my friend and travelling companion; you like my air: but what'saith the critical master?"

I remained still for a moment, dumb, wanting words to voice the pleasure which I had received from the hearing of that great song, but at last went up to him, took him by the hand, and said, "We are both of us no longer young, Mr. Handel; I had thought the day past when music should offer me new pastures of delight. But it is everlasting, without boundary or limit, and we are but at the beginning. This you have shown me, and I thank you, how much you alone can tell."

At my great earnestness he pretended to be mightily amused, though I could see that he was himself much exalted. Presently he went on—

"Pshaw! 'tis only an Italian trick that has taken you by the ears. What's the use of listening to coxcombs like Signor Farinelli, aye, and paying them too, if one doesn't pick up something of the turn of their singing? Aye, aye, sir! we've had good singers in England beyond all question, and a man would be a fool if he couldn't find them something beyond the roulades and gruppettos of Signor Porpora. Why, we've all taken to composition in this style in London, Doctors of Music and all, as I am a sinful man!" and he burst out into a great roar of merriment.

But I could not lose so easily the spell of the great enchantment which he had cast upon us. I asked him therefore what the words might be to which the song he had just sung were set.

"They are in the fifty-third of *Isaiah*" (he said). "I know; because I found them myself. They run, 'He was despised and rejected of men.'"

I verified the place, and entered it in the book which I keep for such matters, and then returned to the harpsichord, where I found Handel laughing and talking in high good humour with my wife and sons. His face is sour and heavy, but lights up easily with excitement. As I approached the instrument he took up some sheets of my second series of Clavier preludes and fugues.

"Clear and excellent work they do here" (says he, touching the page), "your plates are well cut."

"They are, or ought to be," I answered, "for I cut them myself."

"You cut them yourself!" he cried, incredulous. "I wonder what my friend Mr. Schmidt in London would say to that. It takes him all his time to copy my villainous handwriting out in his clean scores—and so to the engravers; while you—you engrave your own music."

"Some of it, with the help of my sons."

"Sons! ah, indeed. Alas! I have none to help me, but my friend Schmidt is a friend indeed! You shall see for yourself what trouble he can be at for my sake when you make up your mind to visit me in London. But come, Mr. Bach, we go now to see your organ in the Thomas Church."

"Most certainly, sir," I replied, "when the blowers, for whom I have already sent, are assembled. For it takes time to collect all five of a week-day. Meanwhile, would it please you to try my clavichord?"

But he would not, alleging that his hands were "too heavy for that sort." So I sat down, and played myself the prelude and fugue in *B* flat minor from my second set. I thought he paid little attention, though he cried "Bravo" in the Italian manner at the conclusion heartily enough. He was, I thought, occupied with some idea of his own. And so, indeed, it proved, for he presently came out with it in a great flood of words.

"Shall I tell you, Mr. Bach, what the English amateurs would say to-day if they were here? They would say, 'Here be two organists of repute, let us have a contest.' Our amateurs have a passion for contests, and as long as they can

get any one to play to them will listen with faces as wise as owls to they know not what—concerto, fugue, or ad libitum. Perhaps you are wiser here. Though, by the way, what was that I heard, years ago, about an organ contest at Dresden between Mr. Bach and a rascally Frenchman I have forgot? But I know who would have got my vote. No, no, we are too old for contests. For me they have already lasted far too long. They bereft me of my poor limbs, and did nearly take away that most blessed gift of Him who made us, and not we ourselves."

I knew he was thinking of the disease which had already brought him more than once to our German baths. At this moment word came that the blowers were in the church, so we descended all in a company together. On arriving in the organ loft Mr. Handel looked very curiously at the stops, pedals, and other fittings.

"God a'mercy! they build you fine organs here in Germany. We have not anything as large as this in England, not even in St. Paul's Cathedral. And your pedals! I haven't seen any since the day that I went to Lübeck, as a boy, after the organist's place."

I said that I knew the Lübeck organ well under the hands of my beloved master, Dietrich Buxtehude, and that I had often walked many miles to hear it.

"And I might have had many opportunities of playing on it, too," said Mr. Handel, with a grim chuckle, "only I should have had to marry a wife, as well as make the music there, and as I had no taste for such luxuries, I gave up the idea."

We were all instant that Mr. Handel should try his hand upon the instrument first, but he refused, saying that Saul's armour was too heavy for any one else but its owner, so I sat down.

I chose the Toccata and Fugue in D with the minor third, and being myself somewhat excited by the exceptional nature of the occasion, prolonged the final fantasia into a cadence, arriving by means of long increasing sequences at the full power of the instrument. I never felt more entirely able to express the feelings that awoke in my heart than in the presence of one who was himself a master of expression, and my fingers seemed as ready as I have ever known them.

What, then, was my disappointment when at the end Mr. Handel remained silent! I turned round, seeking, as I fear, with all the vanity of a young performer for sign or word of approval. But, to my surprise and astonishment, his face was swollen and red as though from passion, and his eyes were blazing with wrath as evident as it was unaccountable.

Presently he burst out in a great explosion. "And pray, sir, is this how all German organists treat their instruments, making their pedals execute gambades like the basses of a theatre orchestra. I remember something of the sort beginning before I left Hamburg, but I had hoped that the better taste of Italians had made such pranks impossible. We do not have such organs or such playing in England. It may be very wonderful—indeed, I did not think that anything so difficult was possible. I have never heard or seen the like before. But all that is amazing is not admirable; and let me tell you, sir, that such chopping and cutting of basses to my mind takes all dignity and distinction from true organ music. It is of a piece with all the other subtleties and intricacies with which your work is crammed, to the confusion and mystification of the real sober sense of the music, and to the loss of the greater part of its effect. No! I do not play organ to-day. This music and this instrument are not of my style."

We all looked, and indeed I felt, puzzled and pained at this outburst, so I proceeded to shut up the organ in silence, while Mr. Handel paced up and down, still fuming and muttering to himself, and, as I noticed, dragging one of his legs as though suffering with a partial return of the lameness and weakness which had occasioned his journey to Germany.

At last he turned to me, and, with a return of his good humour as sudden as the onset of his rage, cried out, "For shame! for shame! Mr. Bach, I crave your forgiveness; no fool like an old one, you know. God pardon my bitter words. I will, an't so please you, even play on your colossus here, if it only be as a penance, that you may spy out the weakness of our English organ-playing."

And with that he sat down to the organ, and let his fingers wander for a moment or two over the keys in silence.

"I beg you to be my stop-master," he said at last, turning to me. "Give me a soft and mellow voice of your great organ," and with that he placed his foot on the D pedal, and began to prelude in long sequences.

As before I could not help noticing what seemed to me a want of that artificial and ingenious fancy which we Germans perhaps prize too highly, and he had no knowledge of the pedals, as he had said. But he touched the instrument in an incomparable style, and his phrases were smooth, well rounded, and very elegant. As he proceeded he called for a crescendo of stops, and piled harmony on his pedal point in a way that was new to me, and, although to all appearance simple in construction, his harmony was very impressive. At last he paused on a sharp fourth, and then with a cadenza of incredible agility concluded.

"That's all we can do in England," he said, and rose hastily from his seat. We hastened to express to him our thanks and appreciation, for although he does not attempt our German style, in all that he does he manifests himself a great master; but I could see that he listened but with half an ear, and was thinking of other things.

As he was steadfastly minded to fare further the same evening, we had to return betimes to dinner. During all the last hours of his sojourn with us, Mr. Handel was unwontedly silent, but when his carriage came to fetch him he bade me farewell with great warmth, and said, "Mr. Bach, do you know, if I were not too old, and too clumsy, I am not sure that I should not try to learn the organ all over again, that I might play it in your German fashion."

For myself, looking back with a critical remembrance on what I have heard and seen this day, I wish that I might have enjoyed the acquaintance of this great man sooner, that perhaps I, too, might have caught something of the turn and smoothness of that wonderful melody of which he is as admirable a master as any that has ever been in the world.

*Among other considerations which inspire doubts as to the authenticity of this interesting MS. we cannot find that Handel was in Germany before Bach's death, later than 1737; also it is a matter of some doubt whether the tune known as "The Harmonious Blacksmith" was not written by Wagenseil; at any rate, it has been confidently asserted that the name was a mere nickname given to the piece years after by a Bath music-seller, and so could not possibly have been known to Handel.* E. D. R.

## AUTRE TEMPS, MÊMES MŒURS.

THE following letter, addressed to Philidor, the famous composer and no less celebrated chess-player, was published in No. 17 of the *Journal de Paris*, January 17, 1780. The "Carmen Seculare" was performed in London in 1779.

"MONSIEUR,—I was in London when your *Carmen seculare*, or *Secular Poem*, was performed; but in that country it is not as in France, where everything is judged on its merit; where connoisseurs, who form the greatest number, have a just appreciation of all works of art; and where the rest of the public gently yields to its feelings, approving, without estimating its value, what pleases it, and especially without belonging to any party or being influenced by any personality. In London, on the other hand, the Arts are only judged according to clique, every man belonging to one or other. The English, great Philosophers for the rest, have not, however, had the pretention to judge by mathematics of the agreeable or impassioned effects of Music; they frankly admit that they know little about it; and while they summon from Italy and Germany the most renowned artists (*sujets*), they also welcome certain men of an inferior species, whose business is to tell them when a thing is good and when another is bad. In London the following cliques (*cabales*) are to be met with:—The first is out-and-out English; it consists of patriotic souls who would blush at the thought of loving any other Music than Handel's. Constant attendants at his



Oratorios and the Ancient Concerts, they have only ventured slightly to applaud the "Artaxerxes" of Dr. Arne. The second is that of the Italians, whose cry is 'Italian, Italian!' To win their favour, whether as singer or composer, one must have been born in the very heart of Italy. The Portuguese, Madame Zodi could tell you some fine tales. The third is that of the Germans, and as it is constantly at war with the second, no little luck and skill are needed to succeed in uniting them. The composer or the singer is continually forced to play with them the part of the bat with the two weasels—to appear Italian with the Italians, and to become again German with the Germans. You, Monsieur, have passed through these trials, and I have been surprised to find all votes in your favour. The Antiquaries, in their quality of *savans*, applauded you for having well rendered the sentiment (*sens*) of the Latin poem; the Italians graciously smiled at your melodies, and at the spirit which informs the details of the music. The Germans demonstrated with hand and foot, and cried 'Bravo!' to your harmony. Even the English forgot that you were French. All this will not be forgotten in France. The spirit of patriotism which we have always shown in matters appertaining to the Arts will revive in your favour. Accustomed as we are to prefer (merit being equal) national to foreign artists, the fact that you are French will give you one extra right to our favour, and since your melodies (*vos chants*) are those of a Prophet, you will prove that it is possible to be one in one's own country."

### RECOLLECTIONS OF ROBERT FRANZ.

AMONG my most delightful musical recollections are the hours I spent with Robert Franz. My high opinion of his songs had long aroused a wish to make his personal acquaintance, and in the spring of the year 1887 I was able to visit the master in Halle.

At that time Franz was entirely deaf, and it was necessary to use a tablet in order to make one's self understood. Conversation was facilitated by the fact that when Franz was once aroused he spoke much, and usually one only had to listen.

The subject of our conversations generally had to do with the old classical composers, particularly Bach and Handel, both of whom he regarded as model writers for the human voice. In fact, Franz maintained that Bach was the beginning and the end of all music. This explains why he expressed erroneous views respecting certain composers, e.g. Carl Maria von Weber, whom Franz designated a melodious writer, who, however, had no bass in his music. He depreciated even Schumann's "Frauenliebe und Leben," though he highly prized his other works. "Schumann arranged the order of my songs, opus 1," said he; "and my opus numbers generally have nothing to do with the dates of composition."

Franz's stern and sometimes one-sided opinions are explained by his fundamentally grand and exalted ideals of all music. He said, "For me only that music has value which bears the stamp of eternity and contains within itself the kernel of development; all other music rather chills me." He hated personal worship. "The Idea," so he considered, "if it is to become a reality must necessarily make use of a person; the realized Ideas, the works, we will and should admire, not the persons, who, after all, are only means to an end." With his sternness he combined also in other ways a painful carefulness, as, for instance, if even the slightest correction was needed in a manuscript he would write it all over again.

He depreciated also several of the modern methods of teaching harmony; this is explained by his preference for polyphony. He regarded chords not so much as bodies separated one from another, independent, brought into mutual connection according to definite rule, but as the free product of an artistic conduct of parts: in that he says, "while melodiously constructed counterpoints affect people for the moment, harmonic se-

quences are created, the uplifting beauty of which in Bach and Handel exercises an indescribable charm."

Franz's conversation was extremely intellectual, clear, and deep, yet frequently sarcastic. He spoke in the real Halle dialect. When I made the composer's acquaintance he seemed to me rather stouter than I had imagined him from photographs. Large blue eyes, hair rather thin and combed backwards, and a wonderfully high forehead; in his movements there was repose and decision. He was a great smoker, and drank very strong coffee; this roused his nerves, as he said. If one honours and loves the works of an artist, one involuntarily pictures to one's self his personality, which afterwards does not often come up to one's ideal. I know several people who found Franz personally unamiable, and felt themselves offended by his sarcasm. It may have been the case with superficial acquaintances; perhaps his ear trouble and later his total deafness may have contributed to this—to me the saying of Liszt appeared always applicable to Franz, "His works were the result of the totality of his being."

MAX KRETSCHMAR.

### CORRESPONDENCE.

#### "CLEMENTI CORRESPONDENCE."

MR. GERALD SMITH HOWE writes in reference to the article which appeared in our last issue. Being himself related to the Clementi family, he was, as he remarks, naturally interested in the contents. We quote a portion of his letter:—

"In 1885 an 'Inventions Exhibition' was held at South Kensington, and amongst the exhibits were Clementi's original grand piano, several portraits, and some original manuscripts."

He concludes thus:—

"I possess a reproduction of an original sketch, dated 1795, which formerly belonged to Cherubini, showing Clementi in the familiar blue coat and brass buttons and elaborate cravat of the period."

### OUR MUSIC PAGES.

SCHOEBERT, pianist and composer, born at Strassburg in 1720, died (through eating poisonous mushrooms) at Paris, at the early age of 48. He was the first to write for the piano with obligato strings. We present our readers with a joyous movement from a "Sonate pour le Clavecin accompagné d'un Violon," entitled, "Badinage"—i.e. little Scherzo. Schoebert, whose Christian name is not known, was chamber musician to Prince Conti. His works for pianoforte alone and with strings were well known about the middle of the eighteenth century, and passed through two and even three editions at Paris, London, and Amsterdam.

### Reviews of New Music and New Editions.

*Augener's Edition of the Pianoforte Music selected by the Associated Board of the Royal Academy of Music and the Royal College of Music for Local Examinations in Music, 1903. In eleven 1s. volumes.*

THIS is called the dull or silly season, but that name was given to it long before the examinations of the Associated Board were established. Instead of being a silly, it is a busy season, for as soon as these volumes make their appearance many thousands of hands are trying over the studies and pieces in the various volumes of the several grades and divisions. Let us first examine the *A—Local Centre Examinations*. Of the Junior Grade there are three lists—

\* An Original Manuscript is mentioned in the catalogue as having been lent by Mr. Julian Marshall.—Ed.

A (Ed. 6501f), B (6502f), and C (6503f)—each containing three studies and three pieces. The first (A) opens with the fresh, delicate Rondeau from Bach's 2nd Partita in c minor, a thing of beauty, and therefore a joy for ever; the two other studies are by Cramer and Mayer. The attractive pieces are by Mozart, Mendelssohn, and Scarlatti. In the Allegro from Mozart's Sonata in c the structure of the movement is explained by words ("Prin. sub.," "Bridge passage," etc.) over the respective sections. In B, Bach is again represented by his Sarabande from the above-mentioned Partita. The other two studies by Bertini and Mayer are light and pleasing. Beethoven's graceful, melodious Minuet from his Sonata in D, Op. 10, No. 3, and Chopin's elegant Nocturne in c minor, Op. 37, No. 1, constitute two of the pieces; the third, Walter Macfarren's sparkling "Rondino Scherzando," is only to be had in separate form. In list C, Handel, taking the place of Bach, is represented by the light Gigue in D minor from his 10th Suite; the other studies being by Kalkbrenner and Loeschhorn. The pieces are by Haydn, Mendelssohn (the familiar Spring Song), and Chopin. Candidates will have some little difficulty, we think, in deciding between these three lists, all presenting so many attractions.

In each of the three lists of the *Senior Grade* (A, Ed. 6504f; B, 6505f; and C, 6506f) is to be found the name of Bach. Some foolish persons may think the music of the Leipzig cantor dry, and therefore rightly classed under studies. The work in them for the fingers is of the best, but it is a means and not, as in many studies, an end; that finger work once mastered, a higher enjoyment is in store for the student, for then he begins to appreciate the skill and greatness of the music. There is no finer finger practice than the immortal "48," but unfortunate is the man who fails to grasp their intellectual and emotional contents! List A has one of Heller's delightful Nuits Blanches and Walter Macfarren's Toccata in c minor (not included in the volume) as first and third studies. The first piece is the prelude from Raff's Suite in E minor, Op. 72—an interesting work, which Pachmann some seasons ago used to play most delightfully. In list B, besides the Bach Gigue from the third Suite Anglaise, there is Moscheles' first Etude from his Op. 70, in which, though the technical aim be clear, there is music for the mind, and a Study in E by Loeschhorn of great charm. Of pieces, there are a Beethoven Rondo (from the Sonata in E flat, Op. 22), a Chopin Mazurka, and an Elegy from a Suite by Bargiel, who, according to Dr. Riemann, whose appreciation of composers is so just, displays in his music "inventive power and skilled workmanship." Bargiel's pianoforte music is somewhat neglected; he was, of course, overshadowed by his relative Robert Schumann. List C contains useful studies by Mayer and Czerny. The first piece is the Adagio from Beethoven's "Pathetic" Sonata, Op. 13, a work which is usually described as hackneyed; to many it is undoubtedly so, but to every rising generation it appears fresh and lovely. The other two pieces are Haberbiel's clever and pleasing "Près de la Source," and Scharwenka's stirring Polish Dance, Op. 3, No. 3. As with the Junior Grade, so here: the three lists are drawn up with great judgment, and, except for some particular piece or study which they may fancy, we are at a loss to know how candidates will make up their minds which volume to select.

In B—*School Examinations*—the Elementary volume (Ed. 6507f) contains the three lists, each consisting of two studies and two pieces selected from Pauer, Gurliitt, Czerny, Loeschhorn, Bertini, Reinecke, Müller, and Krug—from men, in fact, who have specially studied the wants and ways of the young, and with thoroughly satisfactory results. In the Lower Division (Ed. 6510f) Bach, Haydn, and Beethoven put in an appearance. The absence of any one of these names in list C (all three lists, by the way, are in one volume) may, perhaps, win for it less favour, yet the lively "Allegro Burlesco" of Kuhlau, and the melodious Mayer "Lento" in E flat will prove magnets. The Higher Division contains three attractive lists (A, Ed. 6513f; B, 6514f; and C, 6515f). Handel and Mendelssohn in the second, and Bach and Mozart in the third

are names which carry weight; but list A, with its Bach Invention, Beethoven's seldom heard Rondo in A (without opus number), a Heller study, and Hummel's "La Contemplazione" will, we think, prove a strong and successful rival. The music in all the volumes is carefully phrased and fingered, and, as in former years, the useful plan is adopted of giving the dates of birth and death, when obtainable, of the various composers.

*Selections and Movements from the Works of Celebrated Composers*, arranged for the Organ (with pedal obbligato). No. 13, Schiller March by MEYERBEER, arranged by J. WODERHOUSE. London: Augener & Co.

WITH very few exceptions, great composers all wrote more than one march, yet their names are associated with a special one, as, for instance, Handel with the "Dead March in Saul," Mendelssohn with the "Wedding March." So has it been with Meyerbeer; his "Coronation March" in "Le Prophète" has overshadowed his other ventures in the same department. The particular march under notice, written for the Schiller Centenary Festival of 1859, brilliant and effective, has many points of interest. The principal theme (E flat) is quiet, and as regards rhythm, well marked; the second, a flowing melody, is in the usual key of the dominant. There is a middle bold section in c minor, then a brief allusion to the second theme, after which a characteristic passage heralds the return of the principal theme, which is soon heard in loud, jubilant tones, a moving pedal bass giving to it greater animation, and from here to the end it increases in brilliancy. The arrangement is excellent.

*Valse Brillante pour Piano*, par AUGUST NÖLCK, Op. 68. London: Augener & Co.

As there are many waltzes bearing a similar title to the one under notice, which are commonplace, if not downright vulgar, the qualitative term "brilliant" is apt to create suspicion. Brilliancy in itself, however, is by no means to be despised, provided it be associated with interesting subject matter and skilful treatment of the same; but when used to disguise poverty of thought, or as a substitute for it, then it is worthless. The present *Valse* is of refined character, and the writing for the instrument (which shows taste and skill) offers pleasing and profitable work for the fingers. It is not a difficult piece.

*La traciense (Mazurka)* for Violin with Pianoforte accompaniment, by ALFRED MOFFAT. London: Augener & Co.

WHEN a modern composer is about to produce a sonata or symphony—an event, by the way, of rare occurrence—we do not anticipate that it will be strongly reminiscent of Mozart, Beethoven, Schumann, or Brahms; the title "Mazurka," however, sets us wondering how far Chopin will have been imitated. The reason is evident; of symphony writers there are many, but of "Mazurka" writers comparatively a small number, and among them Chopin stands pre-eminent; the danger of imitation is therefore all the greater. Mr. Moffat has not produced a mere copy; his music is his own, and, moreover, it is pleasing, refined, and of quite moderate difficulty.

*Bourrée* (Op. 24), *Meditation* (Op. 25), and *Humoresque* (Op. 26), three pieces for Violin with Pianoforte accompaniment, by W. H. SQUIRE. London: Augener & Co.

THE composer has won brilliant success by his playing, while the pieces which he has already published for his instrument display both skill and taste. To make a reputation is one thing, to maintain it another. In the music before us we perceive no signs of decline. The *Bourrée* is fresh and piquant, the *Meditation* full of smooth, expressive melody, and the *Humoresque* well deserving of its title. "With Pianoforte accompaniment" stands sometimes for accompaniment in the humblest sense of the term; in the present instances the pianist may feel that he is a partner in the performances.



# SONATE pour le CLAVECIN accompagné d'un Violon.

(First movement.)

BADINAGE.

Allegro scherzando.

Schobert.  
(1720 - 1788.)

The musical score is written for Violon and Piano. It consists of four systems of music. The first system shows the beginning of the piece with a key signature of one sharp (F#) and a 2/4 time signature. The Violon part starts with a treble clef and a key signature of one sharp, while the Piano part starts with a grand staff (treble and bass clefs) and a key signature of one sharp. The tempo and mood are indicated as 'Allegro scherzando'. The score includes various dynamic markings such as *poco f*, *f*, *sf*, *pf*, and *dolce*. The second system continues the piece with similar dynamics. The third system introduces a *dolce* section. The fourth system features a *cresc.* (crescendo) section with triplets and a *sf* (sforzando) marking.

This musical score is arranged in six systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

**System 1:** The vocal line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Dynamics include *sf* (sforzando) and *più cresc.* (more crescendo).

**System 2:** The vocal line continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Dynamics include *sf* and *più cresc.*

**System 3:** The vocal line continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Dynamics include *sf* and *mf* (mezzo-forte).

**System 4:** The vocal line continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Dynamics include *sf* and *dim.* (diminuendo).

**System 5:** The vocal line continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Dynamics include *sf* and *p* (piano).

**System 6:** The vocal line continues with a half note, followed by a quarter note, and then a half note. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand. Dynamics include *sf* and *p*.

The musical score is arranged in six systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *f*, *p*, *dim.*, and *pizz.*.

System 1: The vocal line begins with a *f* dynamic. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

System 2: The vocal line continues with a *f* dynamic. The piano accompaniment maintains the eighth-note pattern in the right hand.

System 3: The vocal line has a *mf* dynamic. The piano accompaniment features a *p* dynamic in the right hand and a *p* dynamic in the left hand.

System 4: The vocal line has a *mf* dynamic. The piano accompaniment features a *mf* dynamic in the right hand and a *f* dynamic in the left hand.

System 5: The vocal line has a *dim.* dynamic. The piano accompaniment features a *dim.* dynamic in the right hand and a *f* dynamic in the left hand.

System 6: The vocal line has a *pizz.* dynamic. The piano accompaniment features a *pizz.* dynamic in the right hand and a *f* dynamic in the left hand.



This page contains five systems of musical notation for piano, each consisting of a treble and bass staff joined by a brace. The notation includes various dynamics and articulations:

- System 1:** Treble staff starts with *mf*, followed by *sf* and *sf*. Bass staff starts with *mf*, followed by *sf* and *pf*.
- System 2:** Treble staff has *dolce* and *p*. Bass staff has *dolce* and *p cresc.*
- System 3:** Treble staff has *sf*, *p*, *sf*, and *dim.*. Bass staff has *sf*, *p*, *sf*, *pf*, and *dim.*
- System 4:** Treble staff has *p*, *mf*, *p*, *pp*, and *f*. Bass staff has *p*, *mf*, *p*, *pp*, and *f*.
- System 5:** Treble staff has *dim.*, *p*, *dim.*, and *f*. Bass staff has *dim.*, *p*, *dim.*, and *f*.

*Réverie* for Pianoforte and Violin, by ROBERT KÖNIGSBERG (Op. 16), and *Barcarolle* for Violin or Violoncello and Pianoforte, by HERBERT P. THOMAS. (Charles Woolhouse.)

The first is an attractive and refined drawing-room piece; the violin part is easy and grateful to the player. The second is a short, smooth *chant sans paroles*; the melody is first given in a low and afterwards in a high register.

*Three Salon Pieces for Viola and Pianoforte*, by ANTON RUBINSTEIN, edited by F. Hermann. (Edition 7638A, 7638B, and 7638C; 1s. each.) The same, arranged for Violoncello and Piano, edited by F. Hermann. (Ed. 7743A, 7743B, and 7743C.) London: Augener & Co.

The Russian composer was particularly successful in the creation of fresh charming melodies, but with all his knowledge and skill it may be conceded even by his strongest admirers that he did not always set them off to best advantage through his mode of development; there was no gradual growth of interest ending in one great climax. This naturally applies to works of large compass, to his sonatas, symphonies, and operas. Like Chopin and other modern composers, his gifts were best displayed in short pieces such as those under notice. The first, a *Moderato con moto* in the key of D major, opens with a flowing theme assigned to the stringed instrument, while later on comes a new one for the pianoforte, equally attractive, perhaps more so, which, when afterwards given out by the viola, is supported by a florid accompaniment. The calm coda at the close is effective. No. 2 is an *Allegro con moto* in a minor, the principal theme of which is very taking. After a middle section in the key of the relative major, the original theme returns, but enhanced by a counter-melody given out by the pianoforte. The piece ends with a clever thematically evolved coda. No. 3, an *Allegretto*, is quaint and characteristic. Much use is made of the semiquaver passage which forms the accompaniment to bar 5 of the opening melody. Of the three pieces it is the most brilliant. The arrangements for 'cello are excellent.

*Geweihte Stätte für eine Singstimme und Pianoforte*, Op. 27. Von MAX KRETSCHMAR.

The poem, by J. G. Fischer, tells of the rapture of the first kiss between two lovers, and the chromatic harmonies and syncopated rhythm in the accompaniment give to the music an impassioned character quite in keeping with the spirit of the words. The melody for contralto or baritone is expressive, and effectively written for the voice. It is an artistic and pleasing song.

## Musical Notes.

### HOME.

London.—Royal Academy of Music.—The secretary sends the following:—The Newman Prize (organ playing) has been awarded to Nellie M. Weaser; examiners, Messrs. F. Gostelow, Walter W. Hedgcock, and F. A. W. Docker (chairman). The Charles Lucas Prize (for composition) to Edwin York Bowen; examiners, Messrs. G. J. Bennett, Granville Bantock, and Edward German. The Parepa Rosa Prize (singing) to Mildred F. Jones; examiners, Mrs. Rose Daffome Betjemann, Mme. Marie Hooton, and Mrs. Helen Trust (in the chair). The Gilbert Betjemann Prize (operatic singing) to Edith C. Patching; examiners, Messrs. G. H. Betjemann, Thomas Meux, and C. Lyall (chairman). The Joseph Maas Memorial Prize (singing) to Alexander Webster; examiners, Messrs. Thomas Meux and Charles Lyall (chairman).—There will be competitions at the Royal Academy of Music at Michaelmas for the following free scholarships: The Stainer Exhibition, value £20, to be awarded to the best student (of either sex) in organ playing admitted at the

entrance examination on September 25th; the Sir Michael Costa Scholarship for composition, entitling the successful candidate to three years' musical education; the Erard Centenary Harp Scholarship, giving three years' free tuition; the Henry Smart Scholarship for organ playing and composition, tenable for three years; the John Thomas Welsh Scholarship for harp; also the Ada Lewis Scholarships for composition, singing, harp, and orchestral instruments, and the Maud Mary Gooch Scholarship for organ, all of them, like the above, tenable for three years.

Liverpool.—The Sunday concerts at New Brighton Tower, under the direction of Mr. A. E. Rodewald, continue to attract large and enthusiastic audiences. At the concert of July 20th Mr. Francis Braun sang Hans Sachs' monologue "Was duftet doch der Flieder" and Schumann's "Two Grenadiers" with admirable voice and feeling. He seems to be more successful when singing with the orchestra than when he is accompanied only by the piano. The symphony was Beethoven No. 5; and the remaining items were the "Tannhäuser" overture (always one of Mr. Rodewald's most successful readings), and the Schumann piano concerto, the playing of which, by Miss Margie Bennett, suffered somewhat from an imperfect piano.—The concert of July 27th was devoted entirely to British music, the names of Elgar, Stanford, Parry, Cowen, Charles Wood, J. C. Bridge, Sullivan, Somervell, and MacKenzie all appearing in the programme. The most impressive item was Dr. Cowen's fine "Phantasy of Life and Love"; while Dr. Elgar's "Pomp and Circumstance" March in D restored the spirits of any who may have suffered under one or two of the other items. Mr. Plunket Greene was the vocalist, and it is pleasing to be able to say that he is singing more like his old self again.—A Wagner programme filled the bill on August 3rd—the "Meistersinger" overture, the Siegfried Idyll, the prelude and closing scene from "Tristan," Siegfried's "Rheinfahrt," and the "Ride of the Valkyries." Mr. Webster Millar, a young tenor who studied at the Manchester College of Music, made an excellent impression by his singing of the Prize Song from the "Meistersinger" and Siegmund's Spring Song from the "Valkyrie." He has a fine voice, and, what is better still, the artistic temperament.—On the 10th Mr. Granville Bantock conducted the concert, which included his own new symphonic poem "Dante"—a fine work—indeed, the best Mr. Bantock has yet done in this form. Miss Napier Easton made her *début* in Mr. Bantock's "Songs of India," the peculiar psychology of which she rendered admirably. She was somewhat nervous, which no doubt affected her voice a little, but she has feeling and intelligence. Mr. Bantock further gave exceedingly fine renderings of the Venusberg music, the Capriccio Italien of Tschalkowsky, the Coronation March of Mr. Percy Pitt, and Dr. Elgar's String Serenade.

### FOREIGN.

Berlin.—A highly interesting "Bayreuth Paper" is published in *Die Musik* in memory of the twentieth anniversary of the *première* of "Parsifal." It contains *inter alia* a hitherto unknown "Albumblatt" (No. 4), consisting of thirty-two bars for pianoforte by Wagner, composed probably in 1857, and humorously inscribed by the composer as follows: "Zürich-Vielliebchen Waltz, Polka, or something of the sort—dedicated to the well born and bred Marie (Wesendonck) of Düsseldorf, by Saxony's best dancer, called Richard the dance-music composer, who would have taken better paper, if he had had some to hand," and he requests "his patroness to follow the example of Providence, which notoriously looks at the waltz and not at the paper." He further begs that anything found too difficult may be left out, and that any mistakes in counterpoint may be kindly excused.—At No. 32, Taubenstrasse, Heinrich Heine's quondam domicile, a memorial tablet by Hugo Beerwald, of Schwerin, will be affixed, the large sized relief representing the great poet and musical critic youthful and beardless as he was in 1823, when he inhabited that house. Underneath there is a

patriotic inscription.—The works for the erection of the Richard Wagner monument are so far advanced that the inauguration is likely to take place on October 1st, 1903. The model of the statue by Eberlein is nearly finished.

Bayreuth.—The Richard Wagner Society has still twenty branches and forty-eight agencies, with a total of 1,646 members. One-half of its income is devoted to the purchase of festival tickets. Moreover, a special "Parsifal Union" has just been founded to ensure a more general and thorough knowledge of Wagner's last dramatic work, which will be available for all stages in 1913.

Carlsruhe.—The Grand Ducal Conservatorium during last term was attended by 755 students.

Chemnitz.—"Mouth of Truth," operetta by Heinrich Platzdecker, has met with a most favourable reception.

Cologne.—The Residenz Theatre has produced, with much success, an operetta, "The Lady from Trouville," by Gustav Wanda.

Donaueschingen.—A monument has been unveiled to the composer J. W. Kalliwoda, who was capellmeister here from 1823-1853.

Dresden.—Trenkler's orchestral "Novelty Concert" produced, *inter alia*, a serenade by E. Caudella, and an elegy, "A Wreath of Evergreen in Memory of King Albert," by O. Österreich.

Frankfort-on-Main.—F. Nicolas Manskopf has added a special English department—probably the first in Germany—to his musico-historic museum, numbering already 15,000 portraits, letters, etc., etc.—Gustav V. Kogel is to be succeeded by Siegmund von Hausegger, late conductor of the Munich Kaim Orchestra, as musical director of the Museum concerts.—At the Hoch Conservatorium, under the direction of Bernhard Scholz, 422 pupils received instruction last term.

Gotha.—The "Orchestral Union" produced, under Giese's direction, a tuneful new serenade, "Under the Window," for strings, by H. Menzel.

Hanover.—In 1901 149 operatic performances were given.

Leipzig.—A bust of Richard Wagner has been placed here on the new house which occupies the site of the one in which he was born.—A Concertstück for Pianoforte, violin, and orchestra, which has been published here without the composer's name, is attributed to Prince Henry of Prussia, brother of the Emperor William II. It recalls the witty *mot* of Brahms, "One must never speak with disrespect of a piece of music by a prince, for one never knows who the composer is."

Mannheim.—The conservatorium, which opened in October, 1900, with 75 pupils, counts now over 300, under the direction of Wilhelm Bopp.

Munich.—Wagner's early opera, "Das Liebesverbot" ("Measure for Measure"), is to be produced at the Royal Opera. The autograph score, which the composer had given to his patron, King Louis II., has been taken out of its glass case at the local museum, where it had been placed by the Prince Regent, for the purpose of being copied for the forthcoming representations.

Wiesbaden.—The number of operas given in 1901 reached 164.

Vienna.—The famous Wagner singer, Amalie Materna, having unfortunately lost her fortune, has settled here as vocal teacher.—The committee of the great Philharmonic Society invites composers who intend to hand in novelties for performance to do so (score and orchestral parts) on or before September 15th. Address: Emil Berté & Co., Vienna, Kolowratring 10.—The municipality of the suburb Hernalz has voted the gift of a plot of ground for the construction of a Popular opera house.

Salzburg.—At the Mozart Festival, which was organized at the initiative of the famous Berlin prima-donna, Frau Lehmann-Kalisch, a particularly deep impression was produced by the great Requiem, which was given, under the direction of Capellmeister Hummel, in the same fine church in which Mozart himself had functioned as conductor and after-

wards as organist, facing the clerical palace where he had to endure numerous indignities.

Graz.—The sixth grand festival of the German Vocal Union came off here with extraordinary *clat*, no fewer than 18,000 vocalists taking part in the performances.

Brünn is to have a Czechian theatre, for which the committee of the Czechian Theatre at Prague has offered a contribution of 10,000 florins.

Carlsbad.—In connection with the 100th anniversary of the birth of Joseph Labitzky, the famous composer of dance music and conductor, who raised the performances of his band to European celebrity, a tablet is to be affixed to his house, "To the Emperor of Russia." A Mass from his pen and a selection from his charming vases are also to be given. Born in 1802 at Schönfeld, he retired in 1868, after forty-eight years' active musical life, from the conductorship of his orchestra, and died in 1881, surviving by almost half a century his two great rivals—Josef Lanner, who died aged 42, and Johann Strauss, who was 45. His second son August has held with distinction his father's position for over twenty-five years.

Ischl.—Two new divertissements were produced at the Town Theatre, "The Days of the Grand Reviews," and "Twixt Two Fires." The composer, Joseph Bayer, conducted in person, and the success was complete. The Emperor Francis Joseph was present.

Marienbad.—A memorial tablet in honour of Chopin was unveiled at the house, "White Swan," in the Kaiserstrasse, where the famous Polish pianist-composer stayed in 1836. It is the gift of some Polish visitors to this favourite Bohemian watering-place. The inscription is in Polish and French. A priest blessed the tablet. Herr Jonas, of Lemberg, delivered a speech in Polish, and a Chopin polonaise concluded the proceedings.

Reidenau.—The Berlin conductor, Josef Sucher, and the famous vocalist, Rosa Sucher, celebrated their silver wedding here. Both artists were members of the Leipzig Town Theatre in 1877; thence they went to Hamburg, and in 1888 to the Royal Opera, Berlin.

Paris.—Ferd. Hérold, the grandson of the author of "Zampa," has handed to the National Library a complete collection of all the manuscripts (operas, ballets, symphonies, cantatas, quartets, etc.), both published and unpublished, left by the famous composer. The posthumous works are few, most of them having been published during the last fifteen years by his sister, Mme. Clamagran, with the assistance of Charles René. Strange to say, Hérold has as yet no monument in Paris, where his opera, "Le Pré aux Clercs," has been given about 1,500 times.—The Society of Musical Composers offers for 1902 the following prizes for French composers only: For a sonata for pianoforte and cello, 500 francs; for a symphonic work for pianoforte and orchestra, 500 francs; for a male chorus, *a capella*, of moderate difficulty, 300 francs; and for a small orchestral suite of four or five numbers of moderate difficulty, 300 francs. Address: 69, Rue des Batignolles.—Alexandre Guilmant has performed no fewer than 109 pieces by composers of all countries at his organ recitals at the Trocadéro during this year.

Lourdes.—The musical society "La Tolosa" has given the first performance of "Notre-Dame de Lourdes," sacred legend in four parts for soli, chorus, and orchestra, by Lucien Comire.

Milan.—A recently-formed "Italian Association of Lovers of Music" has already obtained the membership of a large number of celebrated musicians and musical *litterati* of many Italian cities, including the names of Sgambati, Umberto Giordani, Gius. Martucci, Puccini, Mancinelli, Mascheroni, Franchetti, Toscanini, Bossi, Buonamici, Vigna, etc.

Cremona.—At the Palazzo del Popolo a memorial tablet has been unveiled in honour of Alessio Olivieri, composer of the Garibaldi hymn.

Palermo.—The prize of 1,000 francs offered by the Conservatoire for an oratorio has been adjudged to the young composer Salvator Messina Averna for his "Judith."



**Teramo.**—A one-act opera, "The Daughter of Jeptha," by Giuseppe Righetti, has been produced.

**Caltanissetta.**—A comic opera, "Doctor Cotté," by Eolo Clirb (Ciro Bello), has met with complete success.

**Rapperswil.**—A memorial tablet has been affixed to the house where Joseph Greith, the composer of the Swiss national Rütli-song, was born in 1799.

#### OBITUARY.

**JAN VON DROGENBROECK** (Jan Fergut), Flemish poet and composer.—**PROFESSOR ADALBERT VICTOR SWOBODA**, formerly editor of the Stuttgart *Neue Musik Zeitung*; aged 57.—**KARL BARGHEER**, Court capellmeister of Detmold, excellent violinist, and teacher at the Hamburg Conservatorium; born 1831 at Bückeburg.—**AUGUST KLUGHARDT**, composer of numerous important works, operas, oratorios, orchestral, chamber, and vocal works, since 1882 Court capellmeister at Dessau; born 1847 at Köthen.—**MILIE JOSÉPHINE MARTIN**, formerly pianist of renown at Paris and in the French provinces, and composer of some light pianoforte music; aged 80.—**J. RUBINSTEIN**, pianist, son of the famous Anton; aged 37.—**RUDOLF BIBL**, Vienna Court capellmeister, organist, and composer, chiefly of sacred music, of merit; aged 70.—**CONSTANTIN BENDER**, renowned musical bandmaster at Brussels and musical inspector of the Belgian army; born at Saint Nicolas in 1826.—**FERDINAND STRAKOSCH**, one of the most celebrated operatic impresari of his time.—**CARL VAN BRUYCK**, author of "Technische und aesthetische Analysen des Wohltemperirten Claviers," at Waidhofen an der Ibs; aged 74.—**VIKTOR CHRIST**, distinguished violinist; drowned in Karer Lake.—**C. L. WERNER**, esteemed organist, pupil of Guilman; died at Freiburg, i. B.—**LEOPOLD EDER**, capellmeister of St. Augustin, Vienna; aged 80.—**ERNST WILH. FREITZSCH**, music publisher at Leipzig, and editor of the *Musikalisches Wochenblatt*; aged nearly 62.

#### FACTS AND FANCIES.

"**LE CŒURSCULE DES DIEUX**," the fourth of the "Guides analytiques de l'Anneau du Nibelung" (Editions de la Revue d'Art Dramatique, Librairie Molière, Paris), contains an analysis of the poem by M. Ch. A. Bertrand, and one of the score, with musical examples, by M. J. G. Prod'homme. This forms a clearly written guide to the elaborate work. The authors do not profess to give an exhaustive study of the poem and the music, but enough to help the public to follow the one, and to recognize the themes on which the latter is based. Considering the number of those themes, it would, perhaps, have been wise to print the principal ones, which run through the whole work, in larger type than those—as, for instance, the "Murder" motif—confined especially or even entirely to particular scenes. A slight error in the "Notice Historique" might be corrected in a future edition. The first performance of "Die Götterdämmerung" at Bayreuth was not on the 18th, but on the 17th, of August, 1876.

"**Parysatis**," by Madame Dieulafoy, recently produced at Béziers with success, is a dramatization of the story of Cyrus and Artaxerxes and their mother, which has already been presented in the form of an historical novel by Madame Dieulafoy. The incidental music, consisting of a ballet, choruses, soli, and symphonic music, was from the able pen of M. Saint-Saëns.

A medallion has been placed over the inside of the door of No. 28, Neumarkt, Leipzig, the house of the well-known Klemm firm, with the following inscription: "In diesem Haus erblickte das Licht der Welt Clara Schumann geb. Wieck XIII., IX. MDCCXXIX."

At the Promenade Concerts which commenced at Queen's Hall, under the management of Mr. Robert Newman, on Saturday, August 23rd, all the symphonies of Beethoven,

Schubert, Brahms, and Tschalkowsky are to be produced in chronological order—a scheme as interesting as it is instructive, and one which shows how public taste has improved. A quarter of a century ago even the announcement of the nine Beethoven symphonies would have been considered too bold a venture.

Herr Nicholas Manakopf has organized a special Coronation Exhibition at his well-known Musical Museum at Frankfort-on-the-Main. It is not so very many years ago that music by British composers was all but ignored on the Continent. A marked change has, however, come about, of which this particular exhibition is a notable sign. Nearly all living British composers are represented by signed photographs and manuscripts, also leading vocalists and instrumentalists. An interesting feature connected, though not musically, with the recent Coronation is a collection of portraits of the children of Queen Victoria, arrayed in fancy dress costumes, with their names in the handwriting of the late Prince Consort.

A golden wedding is an event given to few to celebrate; among them are Professor Ernst Pauer and his wife. The Professor led a long and active life in London, retiring in 1896 to his delightful villa at Jugenheim, near Darmstadt. For the services which he rendered in various ways to the cause of music a testimonial was then to be offered to him, but at his express wish the fund was devoted to an exhibition at the Royal College of Music. On this auspicious day he will, of course, receive letters of congratulation sent by friends and pupils from all parts of the world.

Mr. David Clegg, the well-known organist, will open the new Willis organ at Owens College, Manchester, on October 2nd.

A tuneful and spirited Coronation March, by Harry Hiscocks, organist of St. Patrick's Cathedral, published by Messrs. A. Eady & Co., Auckland, has been forwarded to us. It has been dedicated by special permission to his Excellency the Earl of Ranfurly, G.C.M.G., Governor of New Zealand. The composer is only nineteen years of age.

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